



**UNSW**  
SYDNEY

Australia's  
Global  
University



# ARTS2457

China Imagined and Perceived

Term Two // 2019

## Course Overview

### Staff Contact Details

#### Convenors

Name	Email	Availability	Location	Phone
Jon von Kowallis	<a href="mailto:j.kowallis@unsw.edu.au">j.kowallis@unsw.edu.au</a>	Friday 4-5PM and by appointment	Morven-Brown 239	9385-1020

#### Lecturers

Name	Email	Availability	Location	Phone
Jon von Kowallis	<a href="mailto:j.kowallis@unsw.edu.au">j.kowallis@unsw.edu.au</a>	Friday 4-5PM and by appointment	Morven-Brown 239	9385-1020

### School Contact Information

School of Humanities and Languages

Location: School Office, Morven Brown Building, Level 2, 258

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## Course Details

### Credit Points 6

### Summary of the Course

Subject Area: *Chinese Studies*

This course can also be studied in the following specialisation: *History*

In this course you will examine how the Chinese are imagined and portrayed by Western culture and how the Chinese depict themselves. You will explore this “depicting China” discourse in both literary and popular culture and interrogate its significance both for the East and West. You will consider texts of literature, philosophy, critical theory, and intellectual history, supplemented by films of both Western and Chinese origin,

This course is taught in English and with readings in English.

### Course Learning Outcomes

1. Critically read important texts of literature, comparative literature, film, and Chinese intellectual history
2. Analyse different genres in literature, critical theory, film and film theory
3. Apply research, analytical and essay-writing skills to a selected topic
4. Define and critique the concept of 'orientalism'

### Teaching Strategies

This course is made up of literary, filmic and theoretical components. Lectures will focus on the topics covered in reading assignments but will also include an analysis and discussion of films, in particular filmic images. We will view segments of films in class. If you miss a class, all films will be available through the UNSW library. They can be viewed by reserving a machine there, but cannot be borrowed. Some films can also be viewed online. This course requires students to do a substantial amount of reading. It is important that you commit yourself to doing the readings on a regular basis from the beginning of the course. Classes based on literary studies and critical theory are focused on discussions and close analyses of primary and secondary texts, and only by reading them and thinking reflectively on the issues raised in class discussions can you expect to master the course material.

## Assessment

Attendance of **Lectures/Tutorials** is mandatory in this course. Unexcused absence from more than **20% of Lectures/Tutorials** will result in the award a fail grade. In **Lecture/Tutorials** you will actively engage with core course content, enabling you to attain **CLO 1,2,3,4**.

### Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Essay	55%	11PM, Friday Week 9 (02/08/2019)	1,3,4
Exam	45%	TBA. Scheduled by UNSW in formal examination period.	1,2,3,4

### Assessment Details

#### Assessment 1: Essay

##### Start date:

**Details:** Students will write an essay in either English (approx. 2500 words) or Chinese (approx. 4000 Chinese characters). Feedback via individual comments.

##### Additional details:

#### Suggested Topics for the Essay

**A 2500-word essay is required** for this course. (2500 words if written in English; 4000 characters if written in Chinese). The essay will be **due in week 9. Please submit on Moodle.**

You are also free to make up your own topic, but that should be approved by the Professor in advance.

##### Suggested topics:

1. Compare and contrast images of women in the *Selected Stories of Lu Hsun / Lu Xun* with those in Amy Tan's novel *The Joy Luck Club*.
2. Contrast images of China which appear in the writings of Pearl Buck, Lu Xun and Amy Tan. You may examine works by Buck and Tan other than *The Good Earth* and *The Joy Luck Club* as well, but this is not, strictly speaking, necessary.
3. Compare images of the seraglio (harem) in Montesquieu's *Persian Letters* with other images of concubinage in both Orientalist and Chinese literature (perhaps including *Tai Pan*, *The Good Earth* and the PRC film *Raise the Red Lantern* directed by Zhang Yimou).
4. In his novel *Rene Leys* does Victor Segalen engage in what you would call "orientalism"? Start off with a definition of orientalism, either from Edward Said (cite page numbers) or in your own words, then summarize and critique the novel *Rene Leys* with a view toward answering this question. You may want

to refer to other texts or films used in this course.

Or you may devise your own essay topic. If you do, please make sure to ask the lecturer, either after class, in consultation hours, or via email whether or not the topic you propose to write on is acceptable.

**Re. citations:** When writing an essay always cite the book and page number from which you are quoting or summarizing. The easiest way to do this is put the information into parentheses after the quote or paraphrase, eg. “ ‘I—I can’t write,’ said Ah Q shamefaced, nervously holding the brush. ‘In that case, to make it easy for you, draw a circle!’ ” (Lu Xun, *Selected Stories*, p, 108). Or if you paraphrase, for example: Lu Xun tells us that Ah Q is an illiterate peasant, which seems not to phase his accusers under the new Republican government. They simply have him draw a circle on his death warrant. (Lu Xun, *Selected Stories*, p. 108). **You can use either Harvard or Chicago style: what is most important is that you give the citation.**

**Turnitin setting:** This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

## **Assessment 2: Exam**

### **Start date:**

**Details:** Students complete an exam (2 hours) including 20-30 multiple choice questions (weighting 80%) and an essay of approx. 600 words in English or 900 Chinese characters (weighting 20%). Students receive a mark and can consult the lecturer for further feedback. This is the final assessment for attendance purposes.

## Attendance Requirements

Students are strongly encouraged to attend all classes and review lecture recordings.

## Course Schedule

[View class timetable](#)

### Timetable

Date	Type	Content
Week 1: 3 June - 7 June	Lecture	1. Overview of the Subject: What is 'orientalism'?  2. Orientalism and Contrasting Images of the Opium War.
	Tutorial	An overview of the course will be given and the critical concept of 'Orientalism' will be introduced. How are Westerners depicted in "Tai-Pan" and how does this contrast with the depiction of Chinese people?
	Reading	View: "Tai-Pan" (in Mandarin this would be pronounced Daban大班) (USA-Australia 1986)* total 127 mins. (view excerpts)
Week 2: 10 June - 14 June	Lecture	1. Orientalism and Contrasting Images of the Opium War.  2. Edward Said and his Configuration of Orientalism
	Tutorial	Jonathan Spence is a great populariser of Chinese history in the West. What are the characteristics and limitations of Spence's writing on China? What is Zhang Longxi's conclusion on "difference"? How does the treatment of the Opium War differ in the films "Tai-Pan" and "Lin Tse-hsu". How are the Chinese depicted in "Lin Tse-hsu"?
	Reading	Readings: Spence, Jonathan "Western Perceptions of China from the late Sixteenth Century to the Present"; Zhang Longxi 张隆溪, "The Myth of the Other: China in the Eyes of the West" (both in course reader); View "Lin Zexu/Lin Tse-hsü" 林则徐 (PRC 1959)* total 107 mins.
Week 3: 17 June - 21 June	Lecture	1. Edward Said and his Configuration of Orientalism  2. Early Western Depictions of China
	Tutorial	1. How does Said define 'orientalism' and what are the solutions he proposes? Are elements of orientalism present in the first three films, if so where? The Boxer Uprising took place in China in 1900 but this film was made in the US in 1963.

		<p>What events were happening in East Asia then and to what extent might this film have addressed those events, rather than 1900?</p> <p>2. What were the earliest Western perceptions of China? Did Marco Polo get to China? What might the Nationalist 国民党 revolution and its Northern Expedition (Bei Fa 北伐) in China (1925-1927) have symbolized in an American film made in 1966?</p>
	Reading	<p>Readings: Edward Said, <i>Orientalism</i> (excerpted in reader); Simon Leys' review of Said from his book <i>Burning Forest</i>; View: "Fifty-five Days at Peking" (USA 1963)* 3 hrs. set against the backdrop of the Boxer Uprising (Yihetuan 义和团 aka "Gengzi zhi Luan" 庚子之乱) in China (1900).</p> <p>Readings: de Rachewiltz, <i>Papal Envoys to the Great Khans</i>; and excerpts from <i>The Travels of Marco Polo</i> (in reader). View: "Sand Pebbles" (USA 1966)* 175 mins.</p>
Week 4: 24 June - 28 June	Lecture	<p>1. China and the European Enlightenment</p> <p>2. The Subaltern</p>
	Tutorial	How are "oriental" characters and the Orient being used? What were the historical backgrounds out of which these characters evolved? What stereotypes are present in the Hollywood depictions, how do they differ from each other and why? Is there any carry over from Fu Manchu to the way certain Chinese figures are depicted in "55 Days at Peking"?
	Reading	Readings: Montesquieu, <i>Lettres Persanes</i> ("The Persian Letters") (1721); Oliver Goldsmith, <i>The Citizen of the World</i> (aka "The Chinese Letters") (1762). (in reader) View: "The Mask of Fu Manchu" and "Charlie Chan: Murder Over New York" (USA 1920s-1950s)*
Week 5: 1 July - 5 July	Lecture	<p>1. The Subaltern</p> <p>2. The Subaltern and the West</p>
	Tutorial	Why might some Western readers today still think Arthur Smith's 19th century book <i>Chinese Characteristics</i> valuable in understanding China? What does Lu Xun (1881-1936) have to do with orientalism? How does orientalism manifest itself in the depictions of China and the Chinese people in "The Good Earth"?
	Reading	Readings: Lu Xun 鲁迅 (Lu Hsun), <i>Selected Stories</i> (1918-1926), pp. 125-143; Arthur Smith, <i>Chinese Characteristics</i> (in reader); Pearl S. Buck, <i>The</i>

		<i>Good Earth</i> (1931) (in reader). View: <i>The Good Earth</i> (USA 1937)* 138 mins.
Week 6: 8 July - 12 July	Lecture	1. The Subaltern and the West 2. The Debate over Literature as National Allegory
	Tutorial	How does the 1956 film version of "The New Year's Sacrifice" differ from the 1924 short story by Lu Xun? Are there aspects of the film which tend to "orientalise" China? If so, what are they and how did they end up there? Is it Lu Xun who orientalises China or the Communist scriptwriters? Why would he or they do so? What beliefs does Communism espouse? Think about the music in the film; the gestures and postures of the actors; the treatment of religion/superstition.
	Reading	Readings: Lu Xun, <i>Selected Stories</i> , pp. 1-112 (make sure you read "The New Years Sacrifice"); Lydia Liu, <i>Translingual Practice</i> (in reader).  View: "Zhufu" 祝福 (The New Year's Sacrifice) (PRC 1956)* 100 mins.  Readings: Lu Xun, <i>Selected Stories</i> , pp. 144-225; debate between Frederic Jameson and Aijaz Ahmad from <i>Social Text</i> (in reader). View: "The World of Suzie Wong" (UK/USA 1960)* 126 mins.
Week 7: 15 July - 19 July	Lecture	1. Imperialism and the Diaspora 2. Communism and "Eternal" China
	Tutorial	How might the image of "the Chinese woman" be manipulated as a national symbol in Chinese Communist discourse?
	Reading	Readings: Amy Tan, <i>The Joy Luck Club</i> ; Rey Chow, <i>Writing Diaspora</i> .  View: "Wutai jiemei" 舞台姐妹 (Two Stage Sisters) (PRC 1964)* 108 mins.
Week 8: 22 July - 26 July	Lecture	1. Communism and "Eternal" China 2. Fetishization and Obsession with the "Center"
	Tutorial	Does "Yellow Earth" employ orientalised images of China to attempt an assessment of the Communist revolution?
	Reading	Readings: Minford and Barme, ed. <i>Seeds of Fire</i> (in reader) View: "Huang tudi" 黄土地 (Yellow Earth) (PRC 1985)* 89 mins.
Week 9: 29 July - 2 August	Lecture	1. Fetishization and Obsession with the "Center" 2. The PRC as the "Centre": what is "real" history?

		<b>Essay due this week</b>
	Tutorial	<p>1. Is <i>René Leys</i> an orientalist novel or a novel about orientalism? Are there elements of Orientalism in this film, if so where? What function might these play both in the message of the film and in its appeal to Western audiences? Is there a political dimension to both?</p> <p>2. What do the preoccupations of “The Last Emperor” tell us about the limitations of much Western interest in China and on what aspects do these continue to focus? What are the most significant contrasts between Bertolucci’s treatment of the life of the last emperor and that of the film from the PRC? How does Rey Chow critique the idea of the Centre?</p>
	Reading	<p>Readings: Victor Segalen, <i>René Leys</i>; View: Bertolucci’s “The Last Emperor” (USA 1985) 160 mins, based loosely on <i>From Emperor to Citizen</i> by Aisin Gioro Puyi</p> <p>Readings: Rey Chow 周蕾, <i>Writing Diaspora: “Orientalism and East Asia”</i> pp 1-26; View: “Huo Long” 火龙 (Fire Dragon) (PRC 1986).</p>
Week 10: 5 August - 9 August	Topic	Reading Week (No Lecture or Tutorial)

## Resources

### Prescribed Resources

- ARTS2457 Course Reader

### Recommended Resources

- Recommended website for the study of Chinese literature and film: Modern Chinese Literature and Culture (MCLC). Ed. Denton, Kirk. Department of East Asian Languages and Literatures, The Ohio State University. <<http://mclc.osu.edu>>
- René Leys
- Selected Stories
- The Joy Luck Club
- Heritage of China
- A History of Chinese Civilisation
- The Good Earth
- Did Marco Polo go to China

### Course Evaluation and Development

Courses are periodically reviewed and students' feedback is used to improve them. Feedback is gathered from students using myExperience. Students are encouraged to complete their surveys by accessing the personalised web link via the Moodle course site.

## **Submission of Assessment Tasks**

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### **Turnitin Submission**

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on [externalteltsupport@unsw.edu.au](mailto:externalteltsupport@unsw.edu.au). Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

For information on how to submit assignments online via Moodle: <https://student.unsw.edu.au/how-submit-assignment-moodle>

## Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

**Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

**Inappropriate paraphrasing:** Changing a few words and phrases while mostly retaining the original structure and/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

**Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

**Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

**Duplication ("self-plagiarism"):** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (<http://www.lc.unsw.edu.au/>). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time

- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

<http://subjectguides.library.unsw.edu.au/elise/aboutelise>

## **Academic Information**

For essential student information relating to:

- requests for extension;
- late submissions guidelines;
- review of marks;
- UNSW Health and Safety policies;
- examination procedures;
- special consideration in the event of illness or misadventure;
- student equity and disability;
- and other essential academic information, see

<https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

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